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SOME FACTS FOR TEACHER AND PUPIL.

Music.—It is said that there are 230,000 singers in the choirs of the Church of England.

Art.—The ceiling of the entrance hall of the Imperial Museum of Art at Vienna, is covered with one immense painting by Munkacsy. The canvas on which this was painted was a single immense sheet, woven expressly for the purpose, and so large that a special building had to be constructed for the studio in which it was painted.

The late Madame Bartholdi was her son's model for his statue of "Liberty Enlightening the World." She had the reputation in her youth of being the handsomest girl in Alsace, and up to the day of her death, at the great age of ninety, bore many marks of her former beauty, her fine eyes still retaining their luster.

Medicine.—In the discussion following the reading of an article on headache before the Mississippi Valley Medical Association, at Hot Springs, Thomas Hunt Stucky, M. D., Ph. D., Professor of Theory and Practice and Clinical Medicine, Hospital College of Medicine, Louisville, Ky., said: "The paper just read is to me one of unusual in-

terest and importance. When we take into consideration the many causes of headache, and look back upon the treatment in the past for this condition by opium or its alkaloids, Kola, chloral, the bromides, etc., and remember their tardiness of producing relief, as well as the great danger of having our patients becoming *drug-habitues*, 'tis indeed a fact that antikamnia has proven a godsend to the people, as well as to the profession. Its handy form, being put up in tablets, two of which, crushed, is the adult dose, render it advisable to keep a dozen five-grain tablets about the house; they will always be welcome in time of pains. One fact is evident, he continues, and that is that antikamnia has almost entirely displaced opium, its compounds and derivatives, for the relief of pain. Its mission is a great one and its usefulness is thoroughly established. It does not depress the heart's action; it does relieve pain. An extended use from its first appearance has served to increase my confidence in the great value of Antikamnia. I may add specifically that in no one feature of its use has it been of more service to me than in overcoming the headache, pain and muscular soreness, suffered by every victim of La Grippe. Here it is "just the thing."

Literature.—Few writers passed through greater privations than Alphonse Daudet, who, at the age of seventeen, reached Paris penniless and friendless. The only acquaintance he possessed in that immense city was his brother Ernest, who lived on a salary of \$4.50 per week.

Health Hints.—Most people eat too much. Invalids should eat lightly, and rest immediately after meals.

Cultivate cheerfulness during meals, never eat when angry, sad or worried, or very tired.

Anger changes saliva into a poison.

Warm applications for the spine and stomach and between the shoulders are valuable, and aid digestion.

I find that scientists differ concerning the value of the tomato. Some declare the acid useful and nourishing, others hurtful and injurious.

The King of Italy has decreed that the conservatory at Milan shall hereafter be known as the Conservatorio Giuseppe Verdi. By way of contrast to this, let it be remembered that when Verdi was a young man he was refused admission to this very school, on the ground that he showed no special aptitude for music!

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A STUDY OF ROBERT SCHUMANN.

"Autour D'Un eSonate" is the title of a handsome book published by the Librair Fischbacher, of 38 Rue de Seine, Paris. Its author is Jean Hubert, who has taken for the theme of a volume of eighty quarto pages the Schumann sonata in sol minor, a work first sketched out in 1833, but only finished in 1835.

This sonata the author characterizes as fully representative of the composer, says an exchange, and as showing the diverse influences that educated, as it were, his intelligence.

Schumann died in 1834, while the critics were still finding fault with his music. Fetis could not understand the admiration the public entertained for Schumann's genius, which he termed *anti-pathique*; yet to-day, according to Jean Hubert, this music is classic in France, and has influenced many recent composers. Gounod knew and felt Schumann, as is proved in his *Etudes Symphoniques*, and in the stanzas of "Sappho," which date from 1851. In "Djamileh" and in "Carmen" Bizet shows traces of Schumann, and in later works he did not hesitate to admit that he "appropriated the accents and processes of the master." All leading pianists are passionately devoted to Schumann.

It is generally admitted that, while Schumann was inimitable in his shorter works, either vocal melodies or pieces for the pianoforte, he was inferior in chamber music and in symphonies, which demanded, with their ampler dimensions, logical and abundant developments. His "Carnaval," "Kreisleriana," and sonatas exemplify his merits best.

Saint Saens, while exalting to the skies the pianoforte works of Schumann, qualifies his praise by declaring that "he was not the man for long compositions (*de longue haleine*), and one must always expect to meet those of his works which are of vast proportions with certain feeble passages." This judgment, says Hubert, is just, and particularly discernible in "Faust," "Genevieve," and "Paradise and the Peri."

Laygnac, professor of harmony in the Paris Conservatoire, writes of "the indecision and vague form of Schumann," of his numerous errors, and affirms that his works are not, in general, well built and satisfactorily balanced. Wasielewski, another critical writer of repute, claims that "beyond doubt his faults in organic development and logical sequence of idea are due in a large measure to his ignorance of theory."

As the book to which we refer is avowedly a eulogy of one of Schumann's best works, it seems odd that the writer should devote so many pages to adverse criticism of his hero, but probably his object is to show that, despite these hostile opinions of men eminent in the world of music, the compositions of Schumann are to-day vindicating themselves, and, by their sheer force of merit, are assuming the position of classics.

Schumann, says Jean Hubert, passionately loved Chopin, and exalted Beethoven and Schubert. He predicted in magnificent terms the future of Brahms, who in song writing would continue the work of Schubert, and in chamber music would show himself the worthy heir of Beethoven. But he had utter contempt for Meyerbeer. Schumann, however, was generally very outspoken in his laudatory opinions of the old masters. Of Bach he had the highest admiration. "Bach is incomparable, unmeasurable!" and in a private letter he wrote, "I can never think of Bach as seated upright before his organ, in all his majesty, the organ sounding forth beneath his fingers, without imagining the faithful with their eyes devotedly turned up toward him, and the angels themselves grouped about the keyboard." And again, "The glorious Bach knew a million times more than we suspect."

Of Gluck's "Iphigenie in Aulide" he wrote; "As long as the world exists such music ought to be heard, for it will never grow old." Alas, for the prediction! Gluck's operas have grown old, and the world listens to them no more, the only selection retaining its popularity (and then only as a concert aria) being the "Che faro senza Eurydice."

"Severity, peace, grace, the characteristics of the art works of antiquity, are also the characteristics of the school of Mozart," is what Schumann wrote of the composer of "Don Juan."

In 1836 Schumann wrote this splendid passage about the great master of Bonn: "Were I a prince, I would construct to the memory of Beethoven a temple in the Palladian style; or, still better, would take a hundred oaks of a century's growth and inscribe with gigantic writing his name over a vast expanse of country; or I would build in his honor an Academy, wherein his words would be taught, the words which declare that Music should not be exercised as a vulgar trade, but restricted to its own priests as a world of marvels is to the initiated alone."

Cherubini he termed a great man and a great master, one too little known and too little appreciated. Mendelssohn he called "a true divinity. Not a day passes that he does not enounce thoughts worthy to be graven in letters of gold."

THE GREAT ROSENTHAL.

After an absence of several years, Moriz Rosenthal is again playing in this country, fuller in knowledge, finer in technical equipment, more wholly the artist. Audiences which filled every nook and cranny in Carnegie Music Hall, New York, gave him welcome nightly, and it was a welcome that set the roof-tree ringing. When Paderewski played, anæmic girls fainted in their orchestra chairs; when Rosenthal played, strong men stood and cheered him. It is the difference between nerve-ganglia and brain. And Moriz Rosenthal is distinctly a player who appeals to men and to those women who love men. He is immensely virile. His playing, almost overwhelming in its diabolical cleverness, is still essentially the playing of a man who thinks and feels. Paderewski plays like a cat; Rosenthal plays like an uncannily intellectual giant. Moriz Rosenthal looks like the young Heine, blonde and well formed. His face is handsome in its racial way and is bi-parted by a thick, yellow mustache. His hair has length and curl. A great air of determination sits upon this sturdy little person. He carries his shoulders well back, as one who values his digestion. He looks the man. His art is embroiled with no physical mannerisms. He is absolutely without affectation. If he takes himself seriously, it is because an artist owes a certain measure of respect to himself; he is not as other men are. His re-entree was made the occasion of a very hearty demonstration. There was burning enthusiasm, if not enthusiasm to burn. And yet, what a virtuoso the man is! There is no one to-day, probably there has never been one, who has his prodigious and prestidigitous command of the Piano. Criticism sinks into description, and description into encomium. Those marvelous wrists and hands are inhuman in their skill. But with this, one has said only his first word, and in piano-playing it is the last word that Rosenthal has said. He is the *ultima thule* beyond which technique cannot go, so long as the Piano remains what it is.

This great artist will appear here, at the Fourteenth Street Theatre, Monday night, January 30th, and Wednesday matinee, February 1st, and it will be possibly his only appearance in St. Louis.

JOHN SEBASTIAN BACH.

It is from Bach, although he was not in the true sense of the word a virtuoso, that the whole modern art of the piano may be said to emanate. His toccatas, his concertos, his antusias, his English and French suites are imperishable monuments of the art. In our day, we find in his music material for study, just as useful, just as necessary as they were a hundred years ago. It still remains, says the *American Art Journal*, the keystone of instruction. His style of playing the harpsichord was remarkable for the absolute evenness of its bearing, for its extreme clearness and for its perfect correctness. His hands were always in absolute repose, the fingers, each equally active and independent of the other, were alone in motion. The simple grandeur, the majesty, the dignity of Bach's playing drew forth the admiration of his contemporaries. He refrained from any outward movement during the expressive or passionate passages of the work that he was interpreting. It was his art alone that was to produce the wished-for effect upon the auditor. His improvisations were marvellous; the fantasiae chromatique may be accepted as a perfect model. He preferred the clavichord. "The harpsichord," said he, "has no soul." And the piano, then newly invented, seemed to him too hard, too ordinary. On the clavichord, he could attain any effect in expression that he sought for, and he considered this instrument as the most suitable for work or execution. In his numerous and wonderful masterpieces Bach has pushed to a higher degree of perfection than ever attained by any other master, the art of combination, of polyphony. It is this art which imparts to his creations their grandeur, their vital force, their youth. His piano music alone would suffice to immortalize him. The only musician of this epoch who deserves to be compared to Bach is Hændel, an admirable virtuoso upon the harpsichord. Hændel has only left a few compositions for this instrument. An exceptional power of conception, a wonderful skill for effects, and a fiery temperament served to draw him towards the theatre, towards oratorio. Nevertheless, his suites for harpsichord will always be considered models of style.

Do n't be in the pitiful position, when asked to play, of having to reply, "Oh, I have n't brought my music with me." Carry a few good pieces in your head.

Do n't wait for repeated requests before you consent to play. The more will be expected of you the more you need pressure, and you may prove a sore disappointment.

Do n't be dejected at slow progress.

Do n't be conceited at quick progress.

VICISSITUDES OF FAMOUS SONGS.

Composers may complain of the fluctuations of taste as increasing their difficulty in winning the favor of audiences, but it is not always impossible for them to predict the success of their music even before it has been introduced to the public, says a prominent critic. Weber, when rehearsing his new opera, "Der Freischütz," which had been selected as the first work to be produced in a recently finished theater in Berlin, June, 1821, was in the best spirits, notwithstanding the great anxiety felt by his friends lest his musical success should be eclipsed by that of the rival composer Spontini. Spontini was a chief favorite in Berlin, and to equal him seemed a difficult task. But Weber would not allow himself to be discouraged, and the triumphant reception of "Der Freischütz" fully justified his hopefulness. Not only was it welcomed with enthusiasm throughout Germany when it first appeared; it still holds the stage as a favorite opera, despite the many and great changes in the world of music since Weber's time.

Another example of this presentiment of success occurs in the account of the production of "Rigoletto," brought out at Venice in 1851. It is related that Verdi, when at work on this opera, refused to fill up a certain blank in the score, alleging, in answer to entreaties from the singer who was to perform the missing aria, that there would be plenty of time to study it—it was nothing difficult. This he continued to repeat until the actual day fixed for the performance of Rigoletto, when, with much mystery and many precautions against being overheard, he played the enchanting "La donna e mobile" to the mystified singer. As the latter was expressing his delight, Verdi cautioned him strictly on no account to hum or whistle the catching air before evening; the orchestra, he said, had learnt it already, and were also under a solemn vow not to let one note be heard before the actual performance. "Why this mystery?" inquired the puzzled artist. "Because," replied Verdi, "I do not wish all Venice to be singing it before my opera is brought out."

Sure enough, the following day "all Venice" had caught the facile melody, and "La donna e mobile" was assured of immortality.

However, first performances can not always be relied upon as tests of popularity. On the production of La Traviata at the same theater, two years later, dead failure resulted, catching as were the airs and interesting the libretto. Verdi wrote to a friend next day: "Traviata last night, made a fiasco. Is the fault mine or the actors?" Time will show.

Time showed plainly that only the actors could be held responsible for the failure. A contemporary account says: The tenor, M. Graziani, took cold, and sang his part throughout in a hoarse and almost inaudible voice. M. Varese, the baritone, having what he would call a secondary role, took no trouble to bring out the dramatic importance of this short, but capital part, so that the effect of the celebrated duet between "Violetta" and "Germond" in the second act was entirely missed. Mme. Donatelli, who impersonated the delicate, sickly heroine; was one of the stoutest ladies on the stage or off it, and when at the beginning of the third act the doctor declares that consumption had wasted away the young lady, and that she can not live more than a few hours, the audience was thrown into a state of perfectly uproarious glee—a state very different from that necessary to appreciate the tragic action of the last act.

No wonder that La Traviata made a fiasco under these trying circumstances! Yet, when more adequately performed, the opera soon became an immense favorite with audiences of all nations, and Verdi had no reason to remember the disasters attending its first appearance in public.

One of the most popular operas of the present day, Carmen, underwent a similar unfortunate experience, but achieved success too late, alas! to console the disappointed composer, whose death was accelerated, it is said, by the ill reception accorded to his chef-d'œuvre. Carmen was, in fact, actually hissed off the stage on its first performance (in Paris, 1875), and poor Bizet died shortly after, unable to foresee the great success in store for his latest and best work, whose stirring music so admirably fits the thrilling Spanish libretto it illustrates. Such are some of the vicissitudes attending favorite melodies, concerning which a large volume of interesting matter might easily be written, were the adventures of our most popular songs collected from the date of their composition down to the present time.

The Pope, as we learn, is writing a Latin hymn on the "Worship of the Redeemer," intended to celebrate the end of the century. It will be set to music by the priest Perosi, whose dramatic oratorio, "The Transfiguration," was produced on December 3rd at Bologna with the same enthusiastic success accorded to his previous oratorios.

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THOMAS M. HYLAND, EDITOR.

FEBRUARY, 1899.

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KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts now take place every Thursday night, instead of every Wednesday night, and at the Association Hall in the Y. M. C. A. Building, Grand and Franklin aves. Everybody is pleased with this hall, which is all that could be desired in every respect. Mr. Charles Kunkel continues to offer programmes of the highest and most popular order. Among the special numbers are magnificent duos for two pianos, which are in themselves rare treats to students and lovers of music. The following are the last programmes rendered:

231st Kunkel Popular Concert (seventh concert of the season), January 4, 1899.

1. Sonata for Piano and Violin, op. 8, Grieg. *a.* Allegro con brio. *b.* Allegretto quasi Andantino. *c.* Allegro molto Vivace. Arnold Pesold and Charles Kunkel.

2. Duos for two Pianos. *a.* Sounds from Elysium (Reverie), Bergt. *b.* Chaconne, op. 150, Raff. Louis Conrath and Charles Kunkel.

3. Song—Humbly before me (Ave Maria) with Violin Obligato, Millard. Miss Grace Young and Mr. Arnold Pesold.

4. Songs—*a.* Ich Wand're nicht. *b.* Wanderer's Song, Schumann. Milton B. Griffith.

5. Duos for two Pianos—*a.* Scherzo, Dance of the Elves, Thome. *b.* Andante, "Celestial Harmonies," Himmel. *c.* Gavotte, "Queen of the Ball," Pironi. Louis Conrath and Charles Kunkel.

6. Song—For all Eternity, Mascheron. Miss Grace Young.

7. Violin Solo—*a.* Liebeslied (Love Song), Conrath. *b.* Ungarischer Tanz, Brahms-Joachim. Arnold Pesold.

8. Songs—*a.* In the Woods, MacDowell. *b.* I can not help loving thee, Johns. Milton B. Griffith.

9. Duos for two Pianos—Mid-Summer Nights' Dream Music, Mendelssohn-Kunkel. *a.* Nocturne. *b.* Dance of the Fairies. *c.* Wedding March. Louis Conrath and Charles Kunkel.

232nd Kunkel Popular Concert (eighth concert of the season), January 11, 1899.

1. Duos for two Pianos—*a.* Fantasia and Fugue in G minor, Bach. *b.* Sarabande and Variations, Conrath. Suite in form of a series of characteristic

pieces. (1) Tema. (2) Diologo. (3) Momento Giocoso. (4) Scherzino. (5) Romanzo. (6) Intermezzo. (7) Alla Roccoco. (8) Marcia Funebre. (9) Finale Marcia Trionfale. Charles Kunkel and Louis Conrath.

2. Song—Ashore, Trotere. Miss Lilian Schulenberg.

3. Song—The Erl-King (Erlkönig), Schubert. Jas. J. Rohan.

4. Duos for two Pianos—*a.* Præludium (Prelude) Harfenklänge, Haberbier. *b.* Easter Chimes, Godard. *c.* Listen, my Love (Serenade), Valle des Paz. *d.* Carnival Espagnol, Delieux. Charles Kunkel and Louis Conrath.

5. Song—Happy Days, Strelezki. Miss Lilian Schulenberg.

6. Violin Solo—Bluebells of Scotland (Fantasia), Farmer. Master Willie Bunsen, who is a pupil of Arnold Pesold, with whom he commenced the study of the violin two years ago.

7. Song—Song of the Toreador (Carmen), Bizet. James J. Rohan.

8. Duo for two Pianos—Tannhäuser March, "Entering of the Guests of Wartburg," Wagner. Charles Kunkel and Louis Conrath.

233rd Kunkel Popular Concert (ninth concert of the season), January 19, 1899.

1. Trio for Piano, Violin and Violoncello, op. 72, Godard. *a.* Allegro Moderato. *b.* Adagio. *c.* Vivace. *d.* Allegro Vivace. G. Parisi, P. G. Anton and Charles Kunkel.

2. Song—O Holy Father, Raff, (with Violin Obligato); Mrs. Mitchell Scott Meyberg and Signor G. Parisi.

3. Violoncello Solo—*a.* Andacht (Devotion), op. 50, No. 3. *b.* Reigen (Ring Dance), op. 50, No. 4, Popper. P. G. Anton.

4. Piano Solo—Ungarische Fantasie, Liszt. Charles Kunkel.

5. Violin Solo—*a.* Ave Maria, Schubert-Wilhelmy. *b.* Madrigale, Simonetti. *c.* Hongroise, Tivadar Nachez. G. Parisi.

6. Song—Lorelei, Liszt. Mrs. Mitchell Scott Meyberg.

7. Trio for Piano, Violin and Violoncello, Pache. Three pieces. *a.* Serenade. *b.* Barcarole. *c.* Pizzicato Gavotte. G. Parisi, P. G. Anton and Charles Kunkel.

8. Duet for Piano—Butterfly Grand Galop, Melnotte. Charles J. Kunkel and Charles Kunkel.

In the Grau company, now at the Metropolitan, New York, there are three singers, says *Music Trade Review*, who are triumphant examples of perfect singing and of its results—Lilli Lehmann, Marcella Sembrich and Jean de Reszke. At fifty, after a career of consistent labor in the interpretation of the great dramatic and declamatory roles of Wagner—Brunnhilde; Isolde and Ortrude—Mme. Lehmann's voice, though perhaps a little less elastic and a little less vigorous, is still pure, round, fresh, true, and, above all, stable. Its condition is such that it is as much as ever under the singer's control, responsive to all demands of an expressive nature.

Marcella Sembrich's voice, after twenty years of constant service in the florid exercises of colorature song, is still smooth and fluent. The act of singing may entail a little more effort on the part of the singer, but the result attained is as glorious as ever. The voice is as polished in legato and as agile in staccato as when Sembrich first became a famous artist.

Jean de Reszke's control of his vocal equipment is so complete, so just and considerate, is governed by such thorough knowledge of everything that makes up the science of singing, that it has permitted him to become a marvelous singer, one of the few in musical history who will live as a master in both lyric and dramatic music.

In all these three cases, it is art that is vindicated and glorified, not voice; for, heretical as this may sound to some, not one of these persons has a voice of extraordinary quality.

AT THE THEATRES.

Coming Attractions.

CENTURY.

Monday, Feb. 6, James Hackett.
Sunday, Feb. 12, Otis Harlan.
Sunday, Feb. 19, The French Maio.
Monday, Feb. 27, Sol Smith Russell.

OLYMPIC.

Sunday, Feb. 5, James O'Neill.
Sunday, Feb. 12, Jack and the Beanstalk.
Sunday, Feb. 19, W. H. Crane.
Sunday, Feb. 26, The Turtle.

James O'Neill has achieved a monumental success in his new play, entitled "When Greek Meets Greek." It is a romantic drama of the highest order, relying for its success only upon its merits as a play and the artistic rendering of the chief role by James O'Neill. The author, Joseph Hatton, is a well-known Englishman of letters. In journalistic circles he achieved a great reputation as managing editor of the London Bureau of the New York *Herald*. His novel, by the same name as the play, has proved an extraordinary success in this country, according to the reports of Mr. Hatton's publishers, the Lippincott Company of Philadelphia.

James O'Neill's duel scene in "When Greek Meets Greek" is described everywhere as being the most exciting and realistic sword combat ever seen on the stage. Mr. O'Neill is a famous swordsman, and in "Monte Cristo," and other plays, he demonstrated his ability as an exceptionally clever fencer. In this play the duel is fought with broad swords, and, though not occupying an unreasonable length of time, still lasts long enough to work the audience into an enthusiastic frenzy.

When Klaw & Erlanger's superb extravaganza "Jack and the Beanstalk" is given here, it will be seen in an almost entirely new dress, the production being kept fully up to the standard of merit that reflects so much credit on this firm. Of all the extravaganzas we have had in this country, Jack is the cleanest, most wholesome, and the biggest money-getter.

The "Eight Pretty Maids," in Klaw & Erlanger's Jack and the Beanstalk Company, are about as sweet a bunch of femininity as was ever gotten together. They are all young, pretty and graceful, and form one of the conspicuous features of this brilliant extravaganza. The production appeals alike to all classes, and one of the chief reasons for its unequalled success is to be found in the fact that there is not a line or situation in it to offend the most fastidious person.

THE WISSNER IN JERSEY CITY.

One more link in our chain of favorable testimony for our local piano interests comes from "The Brooklyn Manufacturer." Speaking of a notable addition to Brooklyn's list of extensive plants, it describes the new piano factory of Otto Wissner; and after giving details concerning size, completeness of planning, finishing and equipment, which, as the article states, place it far in advance of any competitor in Greater New York, it notes the provision which Mr. Wissner has made to meet still further demands in possessing himself of still more surface upon which he may in the near future build. Then, to quote from the article: "This factory is a monument to twenty years of intelligent industry on Mr. Wissner's part. He started with a thorough experience, little capital, but any amount of ambition, to give to the musical world an instrument which should acknowledge no superior. On the merits of the piano he has built a large business, and in his patronage are included some of the world's leading artists. What more can a piano have than that? Surely the Wissner can and does compete for popular favor."

Edward H. Bloeser's latest composition, "In Dreamland," Valse Caprice, published by Kunkel Brothers, is gaining well merited popularity. While it is not difficult, it is very effective and sure to captivate the hearer.

The death of Wilimena Rosen, relict of the late Charles Rosen, occurred on the 12th ult., at 7:30 a.m. Mrs. Rosen had reached the advanced age of 69 years, and leaves two daughters and two sons, as

well as a host of friends, to mourn her death. Appropriate services were held at the residence, 12 West End Place, and at the Crematory. Mrs. Emma Rosen-Kerr and Messrs. August and Ernest Rosen, children of the deceased, are well known in musical circles. The sympathy of the REVIEW is extended to the family in this their hour of bereavement.

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The "Crown" Piano,

the one of "many tones," embodies the highest attainments in the art of Piano making, and is in accord with the best ideals of piano construction.

The "Crown" Piano is strictly and in the fullest sense a high grade piano. It is not surpassed in any way by any "single tone" piano. It is all, and has all that will be found in any other high grade piano; and, in addition thereto, its many-tone capabilities give it range and capacity above and beyond all others, doing away completely with the objections to the ordinary pianos, because of the monotony of their one "single tone."

Its multi-tone adjustment does not complicate its construction, or in any way affect the quality of the piano tone except to more than double its life. It is an essential part in the construction of the "Crown" Piano, and is built into each and every "Crown" Piano made. All of the various tones and tone effects, aside from the regular piano tone, are produced by it. No other piano has this multi-tone adjustment; no other piano can have it, because it belongs exclusively to the "Crown" Piano.

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The confidence of the manufacturer in his product is evidenced by his ten years warranty, which is "burnt in the back" of each instrument. Illustrated catalogue with music free.

GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.

OLD FOLKS AT HOME.

Paraphrase de Concert.

Charles Kunkel.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato. 88.

[illegible]

cantabile. *rit.* *a tempo.*

p

Ped. **Ped.* **Ped.* **Ped.* *Ped.* **Ped.* *Ped.* *Ped.* **Ped.* **Ped.*

rit. *a tempo.* *a tempo.*

Ped. **Ped.* **Ped.* **Ped.* *Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.*

rit. *rit.*

Ped. **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.*

a tempo.

p

**Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.*

rit. *molto rit.*

pp

**Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* **Ped.*

The *P's* signify *Ped.*

1518 - 11

marcato la melodia.

First system of a piano score. The right hand (treble clef) features a melodic line with a large slur and fingerings 1, 2, 3, 4. The left hand (bass clef) has a supporting line with fingerings 2, 3, 1, 2, 3, 4. Pedal markings are present: "Ped." under the first measure, and "Ped." with an asterisk under measures 21 and 26. The text "la accompagnamento leggero." is written between the staves.

Second system of the piano score. The right hand continues the melodic line with fingerings 1, 2, 3, 4. The left hand has fingerings 2, 3, 1, 2, 3, 4. Pedal markings include "Ped." with an asterisk under measures 23 and 21.

Third system of the piano score. The right hand has fingerings 1, 2, 3, 4. The left hand has fingerings 2, 3, 1, 2, 3, 4. Pedal markings include "Ped." with an asterisk under measures 20 and 21.

Fourth system of the piano score. The right hand has fingerings 1, 2, 3, 4. The left hand has fingerings 2, 3, 1, 2, 3, 4. Pedal markings include "Ped." with an asterisk under measures 23, 1, 2, and 4. A dashed line with the number 8 is above the right hand in the final measures.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. The notation is as follows:

- System 1:** Treble clef has a melodic line with fingerings 1, 2, 3, 4. Bass clef has a line with a slur over measures 21 and 26. Pedaling instructions: * Ped. (under measure 21), * Ped. (under measure 26), Ped. (at the end).
- System 2:** Treble clef has a melodic line with fingerings 1, 2, 3, 4. Bass clef has a line with a slur over measures 23 and 21. Pedaling instructions: * Ped. (under measure 23), * Ped. (under measure 21).
- System 3:** Treble clef has a melodic line with fingerings 1, 2, 3, 4. Bass clef has a line with a slur over measures 20 and 26. Pedaling instructions: * Ped. (under measure 20), Ped. (under measure 26), * Ped. (at the end).
- System 4:** Treble clef has a melodic line with fingerings 1, 2, 3, 4. Bass clef has a line with a slur over measures 22 and 26. Pedaling instructions: * Ped. (under measure 22), * Ped. (under measure 26), Ped. (at the end).
- System 5:** Treble clef has a melodic line with fingerings 1, 2, 3, 4. Bass clef has a line with a slur over measures 22 and 26. Pedaling instructions: * Ped. (under measure 22), Ped. (under measure 26), * Ped. (at the end).
- System 6:** Treble clef has a melodic line with fingerings 1, 2, 3, 4. Bass clef has a line with a slur over measures 22 and 26. Pedaling instructions: Ped. (under measure 22), * Ped. (under measure 26), Ped. (at the end).

First system of the musical score. The right hand features a series of eighth-note triplets, with the first triplet marked with an '8' and a dashed line. The left hand provides a steady accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff.

Second system of the musical score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff.

Third system of the musical score. The right hand features a melodic line with fingerings 1, 2, 3, 4. The left hand has a more active accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff.

Fourth system of the musical score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff.

Fifth system of the musical score. The right hand features a melodic line with fingerings 1, 2, 3, 4. The left hand has a more active accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff.

dolcissimo.

pp

Ped. * Ped. * P * P * P * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * P * P * P * Ped.

* Ped. * P * P * P * Ped. * Ped. * Ped.

* Ped. * P * P * Ped. * Ped. * Ped. * mf

or thus:

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

The image shows a musical score for a piano introduction. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into measures by vertical bar lines. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes. There are dynamic markings like 'Ped.' (Pedal) and 'Ped.' (Pedal) throughout the score.

* *Ped.* * *P* * *P* * *P* * *Ped.* * *Ped.*

1

Ped. *P* *P* *Ped.*

f

or thus:

2

f

mf

L. h.

* Ped.

* Ped.

* Ped.

* Ped.

2nd *l.h.* 2nd *l.h.*

dim. *p*

pp *ff* *Cadenza.* *p* *Ped.*

8-----

ff *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8-----

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

p *pp* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Alla militare.

11

First system of musical notation. The treble staff begins with a piano (*pp*) dynamic. The piece is in 3/4 time. The bass staff features a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 above the notes. Pedal markings (*Ped. **) are placed below the bass staff at the beginning, middle, and end of the system.

Second system of musical notation. The treble staff continues with complex rhythmic patterns and triplets. The bass staff maintains the eighth-note accompaniment. Pedal markings (*Ped. **) are placed below the bass staff at the beginning, middle, and end of the system.

Third system of musical notation. The treble staff features a melodic line with some rests. The bass staff continues the accompaniment. Pedal markings (*Ped. **) are placed below the bass staff at the beginning, middle, and end of the system.

Fourth system of musical notation. The treble staff has a more active melodic line. The bass staff continues the accompaniment. Pedal markings (*Ped. **) are placed below the bass staff at the beginning, middle, and end of the system.

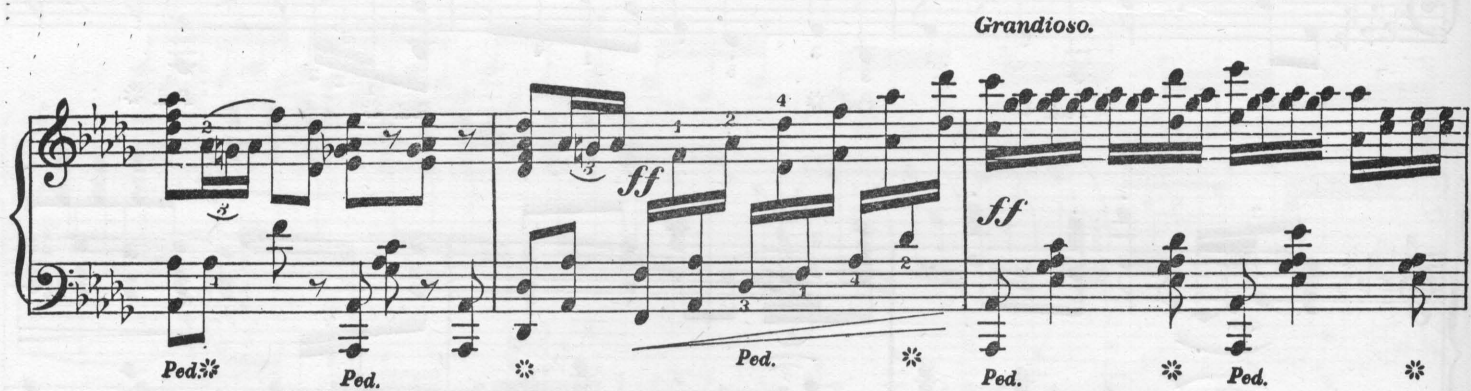
Fifth system of musical notation. The treble staff begins with a *cresc.* (crescendo) marking. The piece concludes with a *mf* (mezzo-forte) dynamic. The bass staff continues the accompaniment. Pedal markings (*Ped. **) are placed below the bass staff at the beginning, middle, and end of the system.



First system of musical notation. Treble and bass staves. Key signature: three flats. The piece begins with a forte (*f*) dynamic. The bass line features several triplet markings (3) and is accompanied by pedal points marked "Ped." with asterisks. A crescendo (*cresc.*) marking appears in the treble staff towards the end of the system.




Second system of musical notation. Treble and bass staves. The piece continues with a forte (*f*) dynamic. The bass line features several triplet markings (3) and is accompanied by pedal points marked "Ped." with asterisks. A fortissimo (*ff*) dynamic marking appears in the treble staff towards the end of the system.




Third system of musical notation. Treble and bass staves. The piece continues with a fortissimo (*ff*) dynamic. The treble staff features a "Grandioso." marking. The bass line features several triplet markings (3) and is accompanied by pedal points marked "Ped." with asterisks. A fortissimo (*ff*) dynamic marking appears in the treble staff towards the end of the system.



Fourth system of musical notation. Treble and bass staves. The piece continues with a fortissimo (*ff*) dynamic. The treble staff features a fortissimo (*ff*) dynamic marking. The bass line features several triplet markings (3) and is accompanied by pedal points marked "Ped." with asterisks.

or thus: 




ff *molto cresc.* *Ped.*

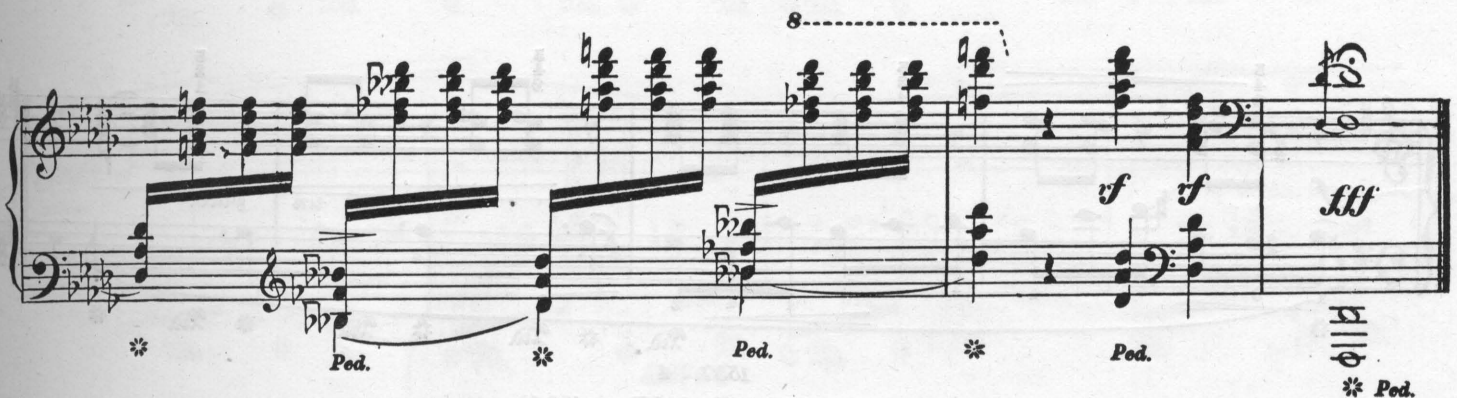
strepitoso.



ff *strepitoso.* *Ped.*



ff *ff* *Ped.*



ff *ff* *ff* *Ped.*

WHISPERINGS OF LOVE.

LIEBESGEFLÜSTER.

Charles Godard. Op. 83.

Largo. $\text{♩} = 120$.

p espressivo. *agitato.* *ritenuto molto.*

Moderato assai. $\text{♩} = 66$.

a tempo. *cantabile.* *marcato il Basso.*

mf *riten. un poco.*

a tempo. *riten. un poco.*

mf *riten. un poco.*

a tempo.

First system of a piano piece. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand plays a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#). The system concludes with a fermata over the final chord.

mf

Second system of the piano piece. The right hand continues the melodic development. The left hand's accompaniment remains consistent. The system ends with a fermata.

a tempo.

Third system of the piano piece. The right hand has a more active melodic line. The left hand's accompaniment is steady. The system concludes with a fermata.

mf

Fourth system of the piano piece. The right hand features a melodic line with slurs and fingerings. The left hand's accompaniment is steady. The system ends with a fermata.

a tempo.

p cantabile.

Fifth system of the piano piece. The right hand has a melodic line with slurs and fingerings. The left hand's accompaniment is steady. The system concludes with a fermata.

mf

Sixth system of the piano piece. The right hand has a melodic line with slurs and fingerings. The left hand's accompaniment is steady. The system ends with a fermata.

a tempo.

p

marcato il Basso.

a tempo.

mf grazioso.

*Ped. **

[illegible]

una corda. tre corde.

The musical score consists of two systems. The first system is marked 'una corda.' and the second system is marked 'tre corde.' The first system has a treble clef and a bass clef. The treble clef part has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef part has a key signature of one sharp (F#) and a 3/4 time signature. The first system has a tempo marking 'pp' (pianissimo) and a dynamic marking 'f' (forte). The second system has a tempo marking 'f' (forte) and a dynamic marking 'f' (forte). The first system has a tempo marking 'pp' (pianissimo) and a dynamic marking 'f' (forte). The second system has a tempo marking 'f' (forte) and a dynamic marking 'f' (forte).

1 4 3 1 3 2 5 4 2 1 2 3

f con passione.

riten.

Leo. * Leo. * Leo. * Leo. * Leo. * Leo. *

1557 - 4

a tempo. *p* *marcato il Basso.* *f*

mf *riten. un poco.* *f* *a tempo.*

mf *riten. un*

a tempo. *poco.* *f* *mf*

p

dim. *l. h.* *l. h.*

ELLA'S FAVORITE GALOP.

Carl Sidus Op. 102.

Vivo $\text{♩} = 88$.

Secondo.

The musical score is written for piano in 2/4 time. It begins with a tempo marking of 'Vivo' and a metronome indication of 88 beats per minute. The key signature has one sharp (F#). The score is divided into four systems. The first system is marked 'Secondo.' and includes dynamic markings 'f' and 'p'. The second system includes 'f', 'p', and 'mf'. The third system includes 'fz', 'f', 'mf', and 'f'. The fourth system includes 'f' and 'mf'. The score features various fingerings, pedaling instructions ('Ped.'), and repeat signs. The piece concludes with a first and second ending.

ELLA'S FAVORITE GALOP.

3

Vivo $\text{♩} = 88.$

Primo.

Carl Sidus Op. 102.

The first system of musical notation for 'Ella's Favorite Galop'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Vivo' with a quarter note equal to 88 beats per minute. The dynamics range from *f* (forte) to *p* (piano). The system includes various fingerings and articulations.

The second system of musical notation. It continues the piece with alternating *f* and *p* dynamics. Pedal points are indicated with 'Ped.' and an asterisk. Fingerings are clearly marked throughout the system.

The third system of musical notation. It features a variety of dynamics including *f*, *mf* (mezzo-forte), and *fz* (forzando). The system concludes with first and second endings, marked '1.' and '2.'.

The fourth system of musical notation. It continues with complex rhythmic patterns and fingerings. Dynamics include *f* and *fz*. The system ends with a first and second ending.

The fifth and final system of musical notation. It features intricate fingerings and dynamics like *f*. The system concludes with a first and second ending, marked '1.' and '2.'.

Secondo.

4

f *f* *p*

Pod. *

fz

mf cres *cen* *do* *f*

or 1

mf cres *cen* *do* *f*

1. 2.

Primo.

The first system of musical notation for the 'Primo' section. It consists of two staves. The upper staff features a series of eighth-note triplets and sixteenth-note patterns, with dynamic markings *f* and *p*. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. A 'Ped.' (pedal) instruction with a star symbol is located below the lower staff. Fingering numbers (1-5) are present throughout both staves.

The second system of musical notation, continuing the piece. It maintains the same two-staff structure with complex rhythmic patterns in the upper staff and accompaniment in the lower staff. Fingering numbers are clearly indicated for many notes.

The third system of musical notation, which includes first and second endings. The first ending is marked with a '1.' and the second with a '2.'. Dynamic markings include *f*, *p*, *mf*, and *cres...* (crescendo). The system concludes with a 'ren...' (ritardando) marking. Fingering numbers are provided for the intricate passages.

The fourth system of musical notation, which introduces vocal lines. The upper staff has a vocal line with lyrics 'do' and 'f'. The lower staff has a piano accompaniment with lyrics 'do' and 'mf'. The system includes a 'cres...' (crescendo) marking. Fingering numbers are present for the piano part.

The fifth system of musical notation, concluding the page. It features first and second endings, marked with '1.' and '2.'. The system includes dynamic markings *f* and *mf*, and a 'cres...' (crescendo) marking. Fingering numbers are provided for the piano accompaniment.

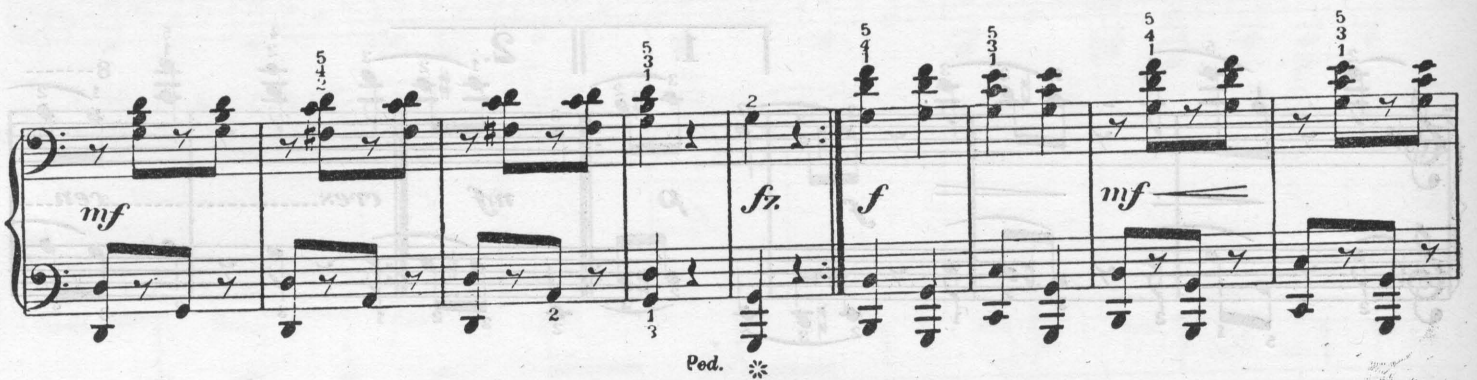
Secondo.



First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Bass staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Dynamics: *f*, *p*, *f*. Pedal markings: *Ped.* at the end of the system.



Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Bass staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*. Pedal markings: *Ped.* at the end of the system.



Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Bass staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Dynamics: *mf*, *fz*, *f*, *mf*. Pedal markings: *Ped.* at the end of the system.



Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Bass staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Dynamics: *f*, *mf*, *f*, *mf*. Pedal markings: *Ped.* at the end of the system.



Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Bass staff has notes with fingerings 5 4 3 2 1 and 5 3 1. Dynamics: *f*, *f*, *ff*, *ff*. Pedal markings: *Ped.* at the end of the system.

Primo.

System 1: Treble and bass staves. Treble staff features triplets of eighth notes. Bass staff has a whole note rest followed by a half note. Dynamics: *f* (forte) and *p* (piano).

System 2: Treble and bass staves. Treble staff features triplets of eighth notes. Bass staff has a whole note rest followed by a half note. Dynamics: *f* (forte) and *p* (piano).

System 3: Treble and bass staves. Treble staff features triplets of eighth notes. Bass staff has a whole note rest followed by a half note. Dynamics: *f* (forte), *mf* (mezzo-forte), and *p* (piano).

System 4: Treble and bass staves. Treble staff features triplets of eighth notes. Bass staff has a whole note rest followed by a half note. Dynamics: *f* (forte) and *ff* (fortissimo).

System 5: Treble and bass staves. Treble staff features triplets of eighth notes. Bass staff has a whole note rest followed by a half note. Dynamics: *f* (forte) and *ff* (fortissimo).

STUDY I.

Theme and Variations.

Choral in Four Part Harmony. (Pleyel's Hymn.)

In practicing this choral, carefully strike all the notes of the chords together from the wrist.

In passing from one chord to another a perfect legato is produced by the artistic use of the pedal.

Be very careful not to lift the fingers from the keys until the notes are sustained by the pedal as indicated; then, and not till then, proceed to the next chord. This rule is as important as the pedaling itself; the one is ineffective without the other.

In many studies the use of the pedal is indicated by the usual *ped.* and *** in connection with the note notation so as to enable the student to compare them.

When beginning any of the studies, practice the foot (pedal) and the hand separately until each has mastered its part, then practice both together.

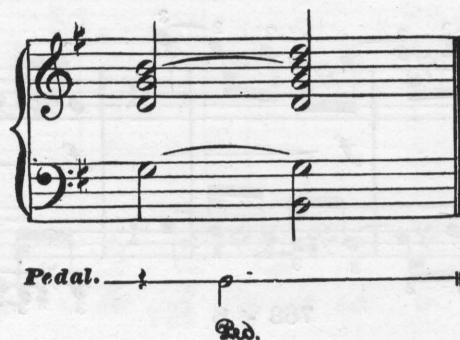
In playing this choral the fingers sustain the half notes in reality but three-eighths, the time of an eighth (the fourth eighth) being required to pass from chord to chord. The artistic use of the pedal prevents the cessation of sound that would otherwise occur; for, when employed, it continues the work of the hands (as if they remained upon the keys), enabling them to pass to the next chord without any interruption of sound. In this manner a perfect legato is preserved.

The pupil may first play and pedal the studies as he would ordinarily, and then employ artistic pedaling as noted, and observe the contrast.

Should any of the studies be found difficult as finger exercises, they may be played very slowly; in fact for all pedal study, slow tempo is advised.

The question may arise, why change the pedal at all in the first measure, since it contains only the chord of G major? The holding down of the pedal throughout the measure would, of course, not produce a disagreeable sound, as all the notes belong to the same triad, but it would destroy the pure four part harmony, and represent six voices singing on the third and fourth quarters, as in the following example, where the pedal is used on the second, third and fourth quarter.

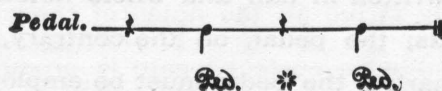
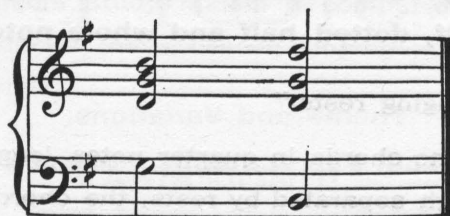
Example: Six voices.



KUNKEL'S PEDAL METHOD.

The same chords are here given with the correct pedal notation, the pedal being released on the third quarter, thus producing a pure four part harmony on the second chord, the same as if sung by a quartet for soprano, alto, tenor and bass.

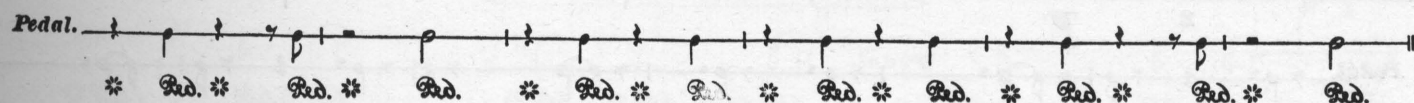
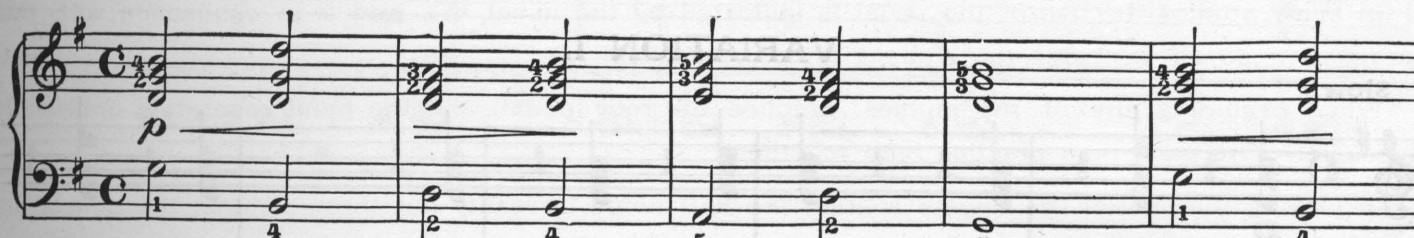
Example: Four voices.



THEME.

Slow.

Ignace Pleyel, 1757-1831.



STUDY II.

Quarter notes to produce with the aid of the pedal the effect of half, dotted half and whole notes.

The rests in this study are “singing rests.”

Do not sustain with the hands the chords in quarter notes longer than their value demands; the pedal is to do the sustaining. Although separated by rests, the chords are to produce, with the aid of the pedal, the same effect as Study I., written in half and whole notes. Here the hands make from one to three quarter rests between the chords; the pedal, on the contrary, makes a rest of an eighth only. As the chords are sustained but one quarter, the pedal must be employed on the second half of their value.

Chords at A and B form exceptions, as the pedal is not employed until the tenor has attacked its fourth quarter, in order to preserve purely four part harmony.

The value of this study as preparatory work to Study III. is obvious.


VARIATION I.

Slow.

slow.

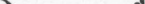
A musical score for a piano piece titled 'The Rose Tree'. The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo marking 'slow.' is written above the treble staff. The piece consists of five measures. The melody is primarily in the treble staff, featuring a sequence of eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The piece ends with a final chord in the treble staff.

Pedal.

Pedal. 
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*


Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The voice part is written on a single staff with a treble clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a first ending marked with a circled "A" and a second ending marked with a circled "B". The piano part features a crescendo marking "cres." in the second ending. The score is divided into measures by vertical bar lines.

Pedal.

Pedal. 
* Ped.

[illegible]

Pedal

Pedal. 
* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

STUDY III.

The ornamentation introduced in this Study makes it compulsory to employ the pedal as in the foregoing Study, otherwise the chords will have ceased singing at the striking of the ornamentation notes on the second and fourth quarter.

VARIATION II.

Slow.

First system of Variation II. Treble staff: *mf* 4/4 time, chords with fingerings 4, 5, 4, 5, 4, 5, 4, 5. Bass staff: chords with fingerings 1, 4, 2, 4, 5, 2, 5, 4. Pedal line: *Pedal.* with notes and markings: *Red.*, ** Red.*, ** Red.*, ** Red. * Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*

Second system of Variation II. Treble staff: chords with fingerings 4, 5, 4, 5, 4, 5, 4, 5. Bass staff: chords with fingerings 2, 4, 5, 2, 5, 3, 5, 12. Pedal line: *Pedal.* with notes and markings: ** Red.*, ** Red. * Red.*, ** Red. * Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*

Third system of Variation II. Treble staff: chords with fingerings 4, 1, 4, 5, 4, 5, 4, 1. Bass staff: chords with fingerings 1, 3, 5, 1, 2, 4, 5, 2. Pedal line: *Pedal.* with notes and markings: ** Red.*, ** Red. * Red.*, ** Red. * Red.*, ** Red. * Red.*, ** Red. * Red.*, ** Red. * Red.*

STUDY IV.

This Study is the same in effect as No. III.; it is different in execution, the ornamentation being given to the left hand, but it demands the same pedaling. The right hand remains quiet, while the left hand moves continually.

VARIATION III.

Slow.

mf *p*

Pedal.

cres.

Pedal.

r.h.

Pedal.

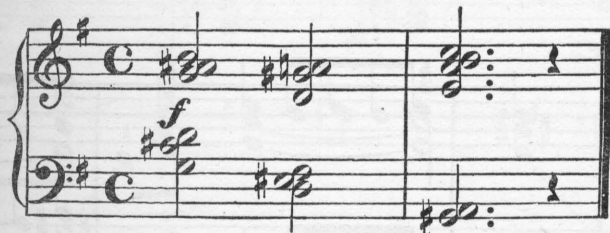
STUDY V.

Sustain the tied half notes their full value, otherwise the four part harmony will be destroyed. The notes in the first half of every measure admit of no pedaling on account of the disagreeable dissonances the passing notes (the A sharp, the C sharp, the G sharp, and others) would produce.

Strike the following chords together and hear the discord produced by the small seconds, the harshest of dissonances. Playing the first half of the measure with pedal produces the same effect.

Example:

Effect if
played with
the pedal.



The pedal is therefore not used until the passing notes can no longer destroy the pure harmony. It is employed only to connect legato the first, third and fourth quarters of each measure.

VARIATION IV.

Slow.

Pedal. * Ped. * Ped. * Ped. * Ped. *

Pedal. * Ped. * Ped. * Ped. * Ped. * Ped. *

STUDY VI.

In this variation the hands move simultaneously in striking the chords. The pedal is employed to effect a legato between the chords in quarter notes and the chords in sixteenth notes. The very moment the chords in sixteenth notes are struck the pedal must be released in order that the rests receive their full value. The silence of the rests is of as much importance as the singing of the notes. The student will observe that after each rest the pedal may be used simultaneously with the striking of the chords, as no blurring of notes is to be avoided. Play examples below and observe that the effect is identical.

Example I.

Pedal. Ped. * Ped. *

Example II.

Pedal. Ped. * Ped. *

Hence the rule is established that after each rest (silence), or the first chord of a piece, it is immaterial whether the pedal be used simultaneously with the striking of the chord or not; after-pedaling being imperative only with a succession of chords in order to avoid the blurring of harmonies.

As the pupil by this time will have become thoroughly familiar with the note pedal notation, the *ped.* and * will be discontinued.

VARIATION V.

Slow.

The first system of musical notation for Variation V. It consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of chords and single notes, with a dynamic marking of *p* (piano) in the bass staff. Below the main staff is a line labeled "Pedal." with a series of notes and rests, indicating the pedal point.

The second system of musical notation for Variation V. It continues the piece with similar chordal textures. A dynamic marking of *p* is present. The "Pedal." line below shows the continuation of the pedal point.

The third system of musical notation for Variation V. It includes a dynamic marking of *cres.* (crescendo) in the bass staff. The "Pedal." line continues with notes and rests.

The fourth system of musical notation for Variation V. It features a dynamic marking of *p* (piano) in the bass staff. The "Pedal." line continues with notes and rests.

DOST LOVE ME TRUE?

3

HAST DU MICH LIEB?

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con moto. ♩. - 80.

p

Ped. * *Ped.* * *Ped.* *

p

Ich hab' Dein Bild... im Traume ge-sehn, Es war so mild... so en-gels-

In dreams, I saw... thy form ap-pear, An an-gel fair... it hov-ered

schön... Dein Au-ge sah mich fragend an... Und sprach zu mir, so treu's nur

cres: *riten.*

near;... Thine eyes look'd down in love on me... And asked, as plain-ly as could

marcato. *cres:* *riten.* *Ped.* *

kann... Hast du mich lieb!... Hast du mich lieb!... Hast du mich lieb!... Hast du mich lieb!...

a tempo. *pp* *ten*

be:... Dost love me true!... Dost love me true!... Dost love me true!... Dost love me true!...

a tempo. *ten*

799 - 3

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Und finster war die Nacht um-

And blackest night spread ov_er

her,.... Als wenn die Welt gestorben wär,.... Doch tönt mir fort und

all ..., As t were the dead world's funeral pall,.... But still I heard the

e- - wig fort Dein lie - bes süß + es Zau - ber - wort: Hast Du mich

shades re - peat Thy ma - gic words, so dear so sweet: Dost love me

lieb! Hast Du mich lieb! Hast Du mich lieb! Hast Du mich lieb!

true! Dost love me true! Dost love me true! Dost love me. true!

Als ich bei

As by thy

*Ped. ** *Ped. * Ped. **

Dir..... am andern Tag..... In Dei-nen Ar-men träumend lag,..... Du

side..... the oth-er day,..... With-in thy arms.... I dream-ing lay,..... I

marcato.

fühlt'ich es mit ganzer Lust..... Was mich bewegt..... in tief-ster Brust..... Ich hab' Dich
cres. a tempo.

felt with joy with in my soul..... A wave of love un-bid-den roll..... I love thee
a tempo.

fz *rit.* *cres.* *f* *rit.* *cres.* *Ped. **

lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!.....

true!..... I love thee true!..... I love thee true!..... I love thee true!.....

f *p* *f* *fz*

EMIL SAUER.

Emil Sauer is a great pianist. Sauer is not well known to the general public of the United States, but it is predicted that in less than three months this country, from ocean to ocean, will ring with the praises of this magnetic master of the piano. Sauer's musical career has been little short of marvelous. Vast audiences in the musical centers of Europe have all but gone wild over the wonderful harmony produced by this, what some have termed, hypnotic wonder of the piano.

Sauer is still a young man. He was born in Germany in 1862. He received his early musical education from the best of all teachers—his mother. In 1876 the great Rubinstein, by a mere chance, heard Sauer play; he was at once impressed with the remarkable ability of the then boy pianist. Rubinstein, with the perception of the master mind, saw the inherent musical genius in Sauer, and said to his brother, Nikolaus Rubinstein: "You must take young Emil and make of him a pianist—a great pianist." Rubinstein knew what was possible, but he did not know how soon Sauer was to take his place in the front rank of the few wonderful pianists.

Sauer made his debut in North Germany, and in the year following went to the British capital, and braved the criticism of cultured, critical London. His success in England was instantaneous. In 1883 and 1884 he completed a successful tour in Spain and Italy.

In 1884 Sauer received his last artistic consecration from Liszt, who thoroughly recognized the extraordinary endowments of the young pianist. He made his Berlin debut in 1885, in the presence of the imperial family, and from that moment dates the world-wide reputation which introduces him to America. The concert halls of Germany, Austria and Russia echoed in late years with the enthusiastic applause of delighted audiences, and the storm tokens of homage, such as those offered to the young master in St. Petersburg, the fastidious home of Rubinstein, form the best standard of Sauer's incomparable mastery of art.

Vienna likewise praised him above all other pianists, after his appearance in eleven concerts.

In the years 1894, '95 and '96, England was again the field of Sauer's triumph, such as had not been known there since the days of Liszt and Rubinstein. A series of eight recitals in London aroused in the press and public an enthusiasm that seemed to be beyond adequate expression.

Sauer comes to this country fresh from his greatest triumphs on the other side of the sea. His concerts during the past season were continuous ovations.

That Sauer is a man of magnetic genius no one who has ever seen him will dispute. His control or influence over his audiences is remarkable to a degree. To Sauer the nationality of his audience matters not; his art appeals primarily to the heart. Its breadth, beauty and fire; its strength, dignity and finish; its splendor and brilliancy, render it kin to all sorts and conditions of men. He possesses that subtle temperament in which the wildest extremes come together. He combines dreamy poetry and tenderness with healthful spirit and fire. He can sigh and sob as Chopin did; his thunder is as sonorous as Liszt's; his exulting is jubilant. In breadth and massiveness he rivals Rubinstein. He unites all the qualities of the great, and fuses them with his own. Sauer has not only a musical temperament, but he is a great social favorite. He is a genius without the eccentricities usually accredited to genius.

As Sauer sits at the instrument, his whole soul wrapped up in his music, every touch of his fingers bringing forth new harmonies; every look, every muscle of his face expressive of the wonderful poetic genius within him, he presents a picture to stir the most unpoetical and unimaginative of beings.

There can be no doubt that Sauer is a great artist—a great pianist; that he has made an undying fame for himself in Europe is also an unquestioned fact.

LACK OF ORIGINALITY.

The lack of originality in musical composition has been a pretty general accusation against musicians. It would be quite strange to peruse a musical paper and not find a mild insinuation that so and so is somewhat of a plagiarist. And yet it can happen that a man may be the most original of writers and at the same time the greatest of plagiarists. This is paradoxical, of course, but it will stand analysis, even if applied to the great master, Shakespeare. Literature, in a late issue adduces the following evidence in this connection:

"We all know that Shakespeare's borrowing arm was a very long one indeed. Old chronicles, North's Plutarch, mediæval English poetry, Italian novelists, contemporary playwrights—all were laid under contribution; and in the same way Milton probably conveyed 'L'Allegro' and 'Il Penseroso' from Burton's 'Abstract of Melancholy,' Dialogos, and certainly made considerable use of the Dutch poet's 'Lucifer' in the construction of 'Paradise Lost.' 'Tristram Shandy' is one of the most 'original' books in English literature, and yet it is a patchwork of outrageous thefts, and Melancholy Burton himself, from whom Sterne stole, contrived to get the effect of 'originality' into his 'Anatomy,' which is a mere cento of quotations.

"In one sense of the word there is no such thing as originality, in another sense it is not uncommon. The Italian novelists from whom Shakespeare pla-

Thus, for a young man of to-day the compositions of Wagner and Brahms contain all that has been achieved in music by Bach, Mozart, and Beethoven, besides the personal achievements of Wagner and Brahms. The young man may study the works of these men, and be blissfully unconscious that his music is a development of what has gone before; but all the same, when that young man's works are performed, you will see that they could not have been written unless the old composers had once lived. In this sense, of course, there is no such thing as originality.

No man stands by himself, be he musician, artist or scientist; no man can think without having assimilated the thoughts of those who have gone before; or if he does think, his thoughts are, as a rule, of no particular value, as they have probably been proved to be utterly fallacious. And music being so much a matter of expression, it is natural enough that the young composer's work should show distinct traces of the masters he has worshipped.

MOZART'S EXTERNAL EAR.

Dr. Gerber, privat-docent in the University of Konigsberg, has recently published in the *Deutsche Medicinische Wochenschrift*, an anthropological study on Mozart's ear. The fact that the great composer had ears of a peculiar shape suggests the notion that there is some connection between the form of

the ear and the musical faculty, which shows itself in earliest youth. Such an idea, however, rests on a very slender basis of fact, as there have been few opportunities of establishing the truth.

Mozart's ears were of the broad type, especially seen in the lower race of man, as, for instance, in negroes, and must, therefore, be looked upon as a mark of a low grade of development. While the normal ear is curved in beautiful lines and has a longish form, Mozart's ear was flat, presenting obtuse angles instead of curves, so that it might be described as misshapen. The complete want of lobe is a well-known mark of low development, especially

when, as in the case of Mozart, it occurs in connection with a broad ear. It is surely an example of nature's irony that the man whose inner ear was of the very highest grade of development had an outer ear misshapen to the point of ugliness, but of a retrograde type generally found only in the lowest savages.

The municipal authorities of Boston are demonstrating their progressiveness by the inauguration of a musical campaign of education which is as novel as it is commendable. It is now proposed to follow up the interesting free municipal concerts, given every Sunday night, by the presentation of a number of operas of the popular order probably in Mechanics' Hall—the largest building of its kind in use. Another feature of the good work of the municipal musical commission is the enjoyment afforded the people of the poorer sections of Boston by splitting the orchestra up into quartets and giving free concerts for the people of these quarters. We are not surprised to learn that these have even been more successful in their way than the more formal classical concerts on Sunday evenings. When we consider the power for good generated by the hearing of good music, we may estimate more fully the splendid labors of the Mayor of Boston and his co-workers who are endeavoring to make the lots of their less fortunate brethren in the world's battlefield happier—bringing the sunlight of education and music into their lives. This broad spirit of consideration is more potent in uplifting and encouraging humanity than all this patronizing of those individuals and organizations who dole out charity and make the recipients feel it is so.



garized were themselves but copyists from older sources, and folklorists are aware that the Europeans of the Middle Ages enjoyed tales that had amused Asia in far antiquity. The matter of a literary work of art may come from nature, from life, or from another book, while the form is created by the author. In some of Poe's tales it is easy enough to detect the influence of Mrs. Radcliffe, and Mrs. Radcliffe drew her stories from a very imperfect and distorted notion of mediæval romance, and mediæval romance was founded to a considerable extent on early Celtic legends, and Celtic legends must owe a good deal to prehistoric Turanian influence—and so the ladder mounts till it vanishes as in the Indian juggler's trick; but for all that the 'Fall of the House of Usher' is original. It is barely possible, of course, that the Paleolithic Age swarmed not only with monsters (now happily extinct), but with purely original geniuses, but in modern times it would be as useless to search for the one as for the other."

The moral of all this unquestionably is that the words "original" and "originality" are possessed of a mighty big percentage of antiquity.

When we come to originality of expression in the arts, we are dealing with a more or less artificial expression of character. That is to say, no man can be absolutely original, for he has to express himself in the terms of art, and it has taken generation after generation to build up music, so that before the young composer can be said to be sufficiently cultured to compose, he must have assimilated all that has gone before. This is the more easy, as there are always great modern composers who influence the young musician, and these great modern composers represent in themselves the art of music so far as it has gone.

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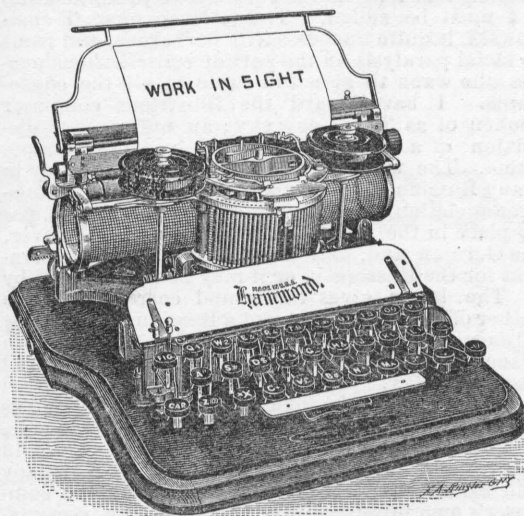
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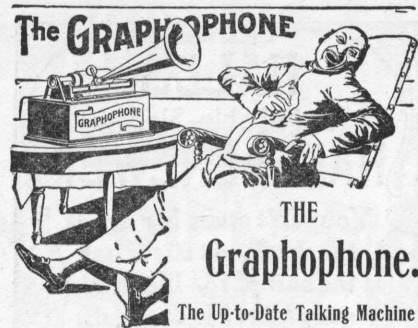
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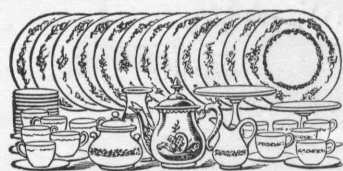
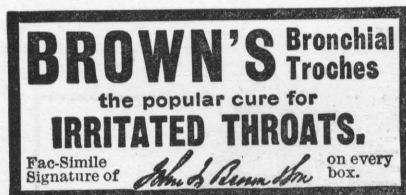
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Morris Steinert makes suggestions in *Musical America* as to the possibility of the further improvement of the modern orchestra, which will enable the twentieth-century composer to give full expression to the thoughts that struggle for utterance. He says: "The additions should include a small violin, about half the size of the present one, so that the first violinist may execute with greater ease such octave passages as are now assigned to him, which lie, now, in the high position of his fingerboard, and require special technical ability; a larger violin for second violin parts; a viol di gamba, with its soft, mellow tone-quality; a bass larger than the 'cello, but somewhat smaller than the double bass, to produce the tone-color of the Bourdon stop of the organ; a set of sub-bass organ-pipes, played with a key-board, to give solidity to the double bass; a dulcimer, for percussion effects; a diminutive piano, strung with catgut strings, to produce a good pizzicato, taking the place of the present wretched picking of the strings with the fingers; a harpsichord, a soft-toned trumpet; a lute or mandolin, and a quartet of kettledrums."

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THE PRONUNCIATION OF RUSSIAN NAMES.

As orthoepy in musical names is the topic of the hour, perhaps a few remarks on the pronunciation of the names of Slavonic—and more especially of Russian—composers may interest our readers. The chief obstacle in the way of a more correct pronunciation lies in the fact that the transliteration which suits one language is hopelessly inapplicable to another. The compilers of programs, who are very often responsible for the first introduction of Slavonic names to the English-speaking public, generally copy them as they stand upon a German or French edition of the composer's works, and thus a very corrupt orthography becomes authentic. Take, for example, the much abused name of Tschai-kowsky—as it is commonly spelt. Logically transliterated from the Russian into English it might be written "Chaikovsky," for it begins with the Russian letter ch, the equivalent of our ch in church. But in French the ch becomes sh, so it is obvious that for general purposes of pronunciation a t must be added. The German form, Tschai-kowski, is quite unnecessarily barbarous, and leads to facial paralysis on the part of conscientious people who want to give full value to all the consonants. I have heard the illustrious composer spoken of as Tish-a-cow sky; an unfortunate distortion of a soft-sounding and perfectly simple name. The w which figures so inappropriately in many Russian names is another great source of mispronunciation. This letter, as we pronounce it, has no place in the Russian alphabet. It is, however, the German and, may be, also the French equivalent for the Russian v, or it may be represented by f. The latter gives the sound correctly, but is rather offensive to the eye of a Russian scholar. By all means get rid of w in Slavonic names and with it such barbarisms as Paderowsky, Glazou-now and Tschai-cow-sky.

The position of the tonic accent in Russian names is much more difficult to define. There is no rule, and Russians themselves are not always agreed in this respect. I have heard both Rimsky-Korsakov and Rimsky-Korsakov; the latter being the composer's own pronunciation and therefore presumably the correct one. Borodin should be more correctly pronounced Baradin; the unaccented o sounding like a. Moussorgsky is Moussorgsky; the last two syllables going for next to nothing. Liadov should not be Li-a-dou, but Lyadov. The question is not perhaps of great importance, but grammarians have adopted a recognized method of transliterating from Russian into English and it would save much confusion if a uniform system of transliteration were used.

The Court Theatre at Dresden a while ago celebrated the 350th anniversary of its existence, and the program was made up of works of the former directors.

Mascagni, though he has only just finished his opera, "Iris," is already at work on a new one. At a reception given him by Queen Margherita at the Quirinal he told her that this work, to be called "Le Maschere," after a poem written for him by Luigi Illica, would be given at Rome this year.

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